

2009 • VOL. 56, NO. 2

PIONEER

If thou art merry, praise the Lord
with singing, with music, with
dancing, and with a prayer of praise
and thanksgiving.

—D & C 136:28



anon-Battalion-Ball, July 1846 -

Published by the Sons of Utah Pioneers
Pioneering yesterday, today, and tomorrow.

PIONEER

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COVER ART: Mormon Battalion Ball, July, 1846, *by CCA Christensen*, © Intellectual Reserve, Inc. Courtesy Church History Museum.



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MISSION STATEMENT

The mission of the National Society of the Sons of Utah Pioneers is to preserve the memory and heritage of the early pioneers of the Utah Territory. We honor the pioneers for their faith in God, devotion to family, loyalty to church and country, hard work and service to others, courage in adversity, personal integrity, and unyielding determination.

The society also honors present-day pioneers worldwide in many walks of life who exemplify these same qualities of character. It is further intended to teach these same qualities to the youth who will be tomorrow's pioneers.

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PRESIDENT'S MESSAGE

by Roger C. Flick, BYU LIBRARY

My interest in dancing could have come from my mother's lineage. My parents loved to dance and were good dancers; so it was with my mother's pioneer ancestor, Jonathan Oldham Duke. In spite of having walked many miles each day, dancing seemed to be the preferred way of socializing among my ancestors.

In perusing the journal entries of my second great grandfather, Jonathan Oldham Duke, I found entries relating to his interest in dancing. While traveling in a wagon train to Zion, he records in September, 1850, "Moved 6 miles, camped on Weber where Pace's 50 were. This evening had a dance." However, he didn't record many entries related to dancing until he settled in Provo, Utah, in the early 1850s. On July 23, 1855, he records, "I will here say since I have been Bishop of the First Ward of Provo City we have had many glorious times in our ward prayer meetings and our festivities and dancing's and many blessing meetings. I have blessed scores of children in this ward." And then that same year he records,

1855 Dec. 25 – "Had our ward dance."

1855 Dec. 26, 27, 28 – "Attended the other ward dances."

1855 Dec. 31 – "Went to dance."

1856 Jan. 1 – "Went to a dance at Z. Palmers. The party consisting of the members of the Bible Class."

He records six dances he attended in six days! Dancing seemed to have been their favorite social activity, especially this time of year. I suspect some wanted the dancing and partying to continue, based upon a journal entry five days later wherein he

records on January 6, "Attended Council and meeting. H. O. Redfield, Wm. Wall, and P. Conover were charged with getting up a dance contrary to council." It almost sounds illegal to "get up a dance" without getting permission; then again, they must have enjoyed the holidays and didn't want the New Year festivities to end.

Departing missionary parties were held as recorded in his journal, May 12, 1856, "In the evening attended a party given to the brethren going to Australia." July twenty-fourth celebrations and picnics were common among the early pioneer wards. An old tradition some have moved away from is taking a May walk in the sun on the first day of May. Jonathan records on May 1, 1857, "Went out on the bench [Orem] with a large company of girls in procession May walking."

Jonathan also records contrasting celebrations held on July 12, 1857, of noted Church authorities and confessions from the boys: "Heard Geo. A. Smith preach in the morning and Bro. Snow in the afternoon and several of the boys making confession of having taken a little too much on the 4th." These were the days to be remembered by the young and old.

My son, Jonathan, is an excellent ballroom dancer. Over a four-year period he performed with various dance teams and participated in team competition. My ancestor's interest in dancing lives on! I would have loved to have seen my ancestors "dance up a storm." ▣

—Roger C. Flick

Our next issue will feature Ogden, the settlement of Weber County (1847–1869), Fort Buenaventura, and the joining of the rails.

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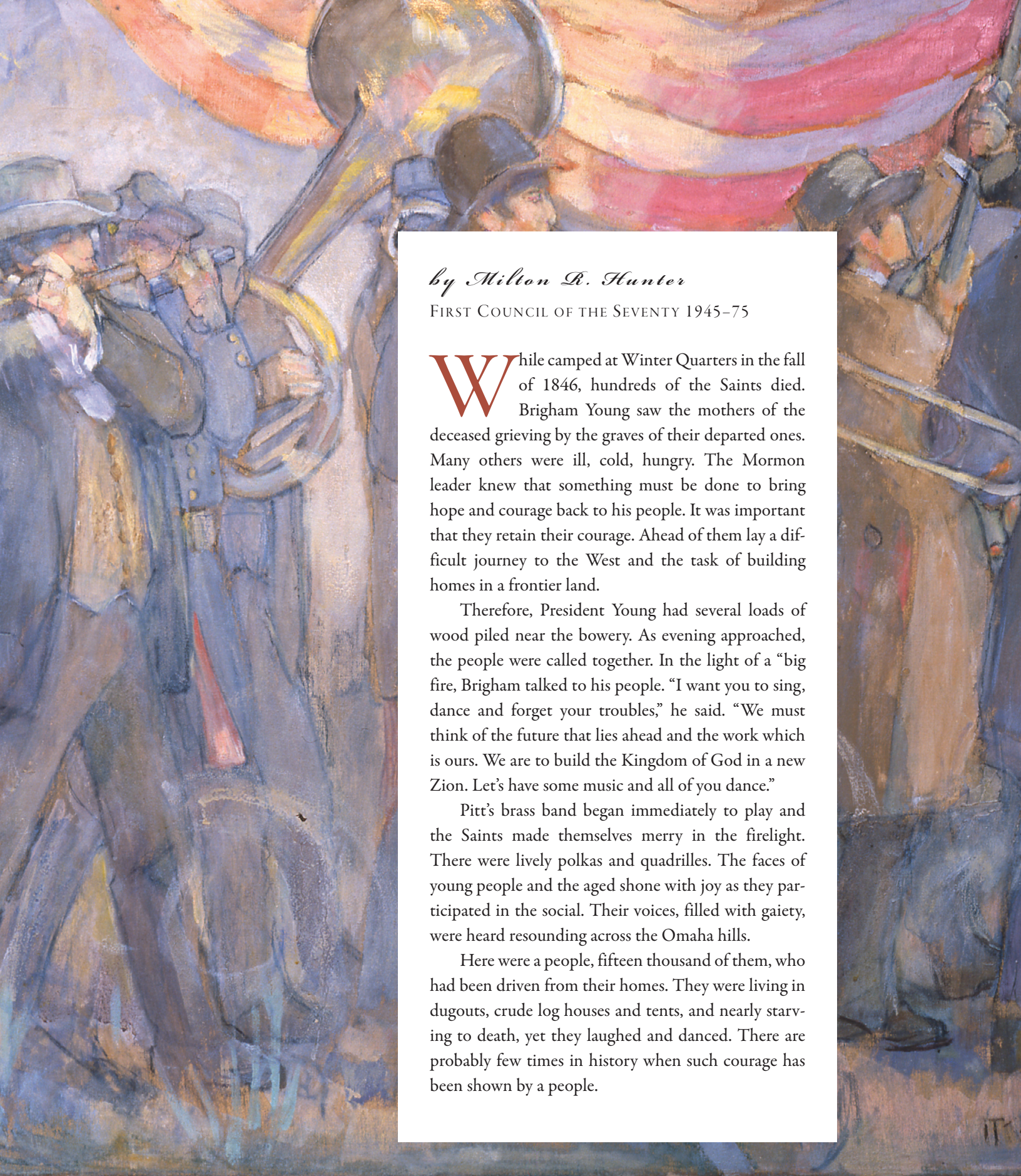




UTAH PIONEER

Social Life

Beasley Band by Minerva Teichert, © by Intellectual Reserve, Inc. Courtesy of the Church History Museum.



by Milton R. Hunter

FIRST COUNCIL OF THE SEVENTY 1945-75

While camped at Winter Quarters in the fall of 1846, hundreds of the Saints died. Brigham Young saw the mothers of the deceased grieving by the graves of their departed ones. Many others were ill, cold, hungry. The Mormon leader knew that something must be done to bring hope and courage back to his people. It was important that they retain their courage. Ahead of them lay a difficult journey to the West and the task of building homes in a frontier land.

Therefore, President Young had several loads of wood piled near the bowery. As evening approached, the people were called together. In the light of a "big fire, Brigham talked to his people. "I want you to sing, dance and forget your troubles," he said. "We must think of the future that lies ahead and the work which is ours. We are to build the Kingdom of God in a new Zion. Let's have some music and all of you dance."

Pitt's brass band began immediately to play and the Saints made themselves merry in the firelight. There were lively polkas and quadrilles. The faces of young people and the aged shone with joy as they participated in the social. Their voices, filled with gaiety, were heard resounding across the Omaha hills.

Here were a people, fifteen thousand of them, who had been driven from their homes. They were living in dugouts, crude log houses and tents, and nearly starving to death, yet they laughed and danced. There are probably few times in history when such courage has been shown by a people.

And during the following years, as group after group of Mormon immigrants crossed the plains to Utah they continued to dance. Music was furnished them by brass bands, the violin or the accordion. Quadrilles and minuets were danced on the hard ground around the camp-fires. In fact, this activity was probably the most common amusement of the founders of our State, being enjoyed in every city, town and hamlet in Utah.

MUSIC AND DRAMA

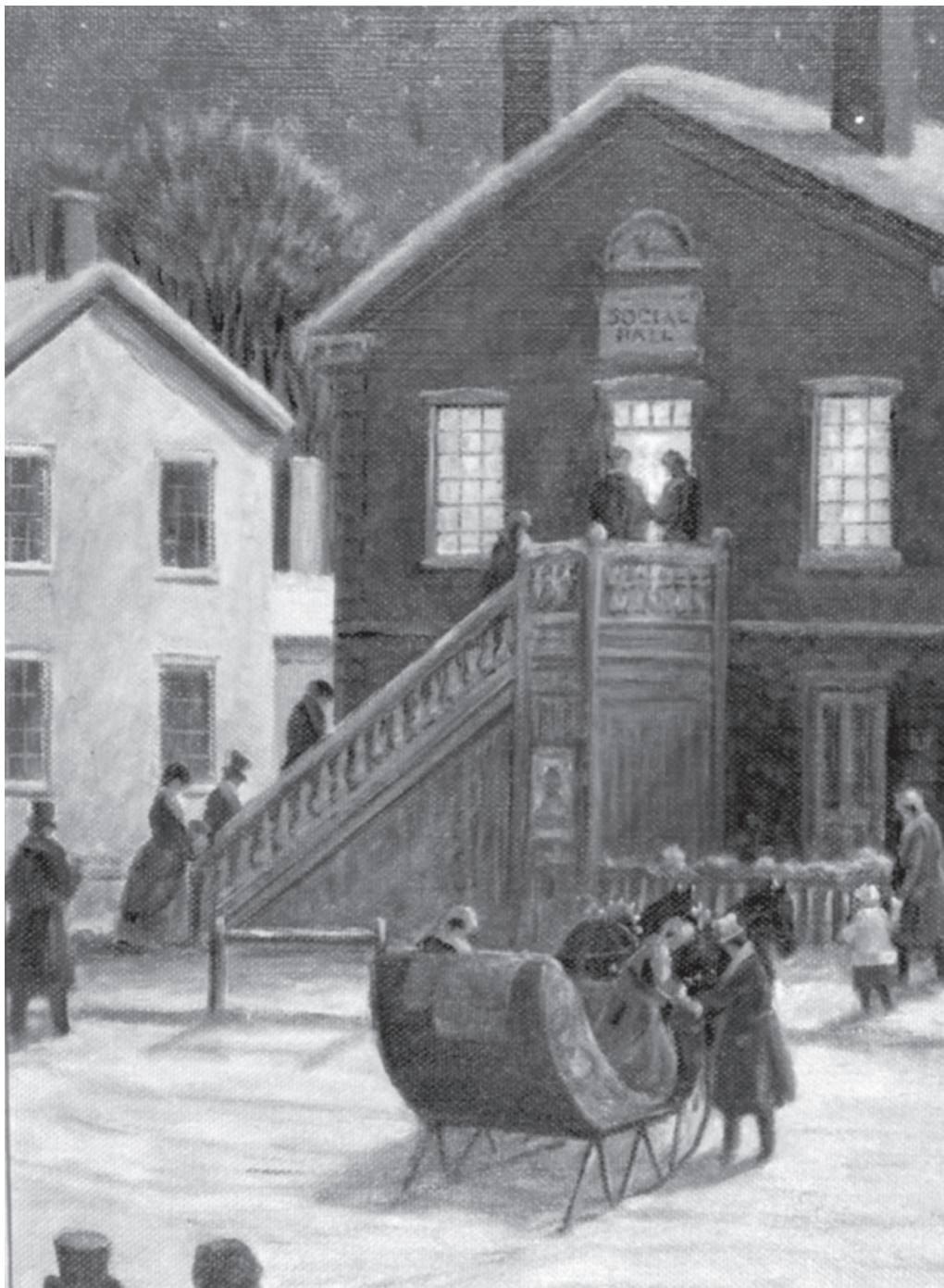
Most of the early settlers of Utah were accustomed to the refinements of a civilized and cultured life. Music and drama were encouraged not only in Salt Lake City, but every new community that came into existence developed those arts in some form. We can look with pride upon the achievements of the founders of Utah in music and drama.

The Salt Lake Musical and Dramatic Association was established in 1850. In the Old Bowery on Temple Square in the Mormon Mecca, this company produced "Robert Macaire" and other dramatic performances. Captain William Pitt's orchestra furnished the music and William Clayton, Jacob Hutchinson, George Ward, and David Smith, accompanied by four other men and three women, did the acting. In 1848, "The Triumph of Innocence" was presented in the Old Bowery.

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THE SOCIAL HALL

The Old Bowery, however, had its disadvantages for dramatic purposes. Hence the Saints had barely completed the planting of their crops and were still



erecting their houses when they built a theatre in the wilderness. This occurred in 1852. The structure was the Social Hall. It is claimed to have been the first theatre west of the Missouri River. For those days it was a good-sized building, its dimensions being forty by eighty feet. On the main floor was an auditorium with a seating capacity of about 300 persons, and an imposing stage.

The basement contained dressing-rooms and a good hall used for banquets and dancing.

The Deseret Dramatic Association was organized about the time of the completion of the Social Hall. Early in 1853 it began presenting plays before packed houses. Its first drama was "The Lady of Lyons." The good taste of our pioneer forefathers is shown in the type of drama presented. Some of them are "Othello," "Damon and Pythias," "She Stoops to Conquer" and "Richard III."

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The building served its purpose well and was finally torn down in May, 1922.

THE SALT LAKE THEATRE

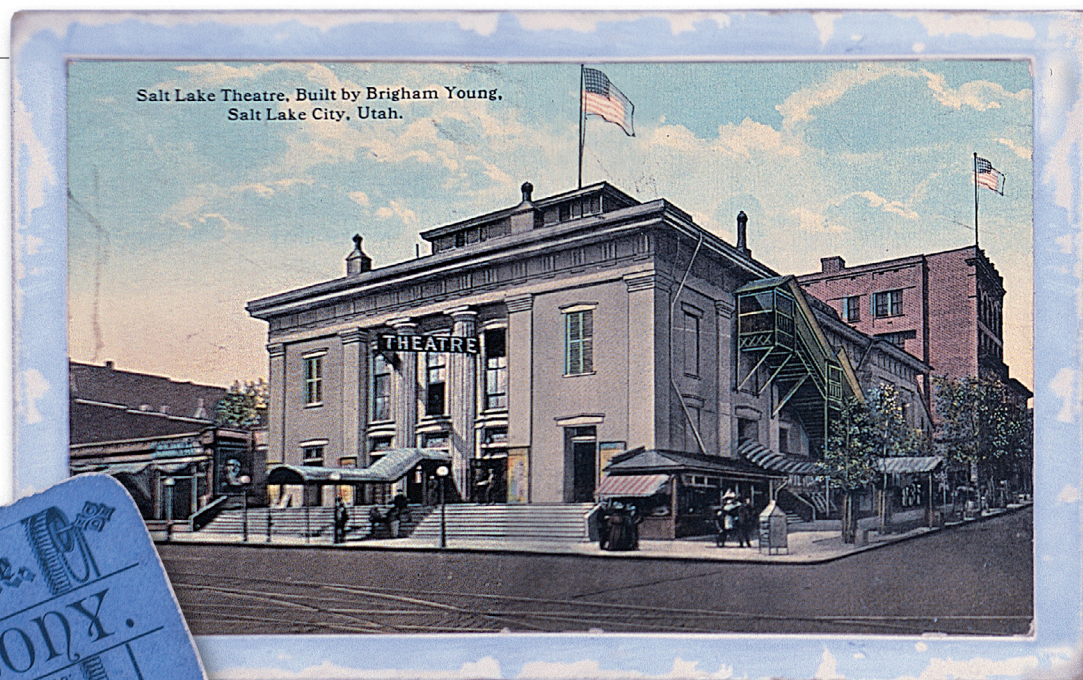
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On the night of the second performance, only two families were present to enjoy the drama. They were the families of President Brigham Young and Heber C. Kimball—ninety persons in all! They crowded the place beyond its limit, but they managed to squeeze in. President Young recognized the need for building a large theatre; therefore, he instructed H. B. Clawson, who was present, to start the work at once, saying: "The people must have amusement as well as religion."

When the Mormon leader decided that a project was to be carried out, it must be done with dispatch. The Salt Lake Theatre



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For more information on early pioneer theatre, see *Pioneer magazine* [Winter 2003].

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It was a remarkable building to be erected on the frontier so soon after the arrival of the pioneers in Utah. Mr. Leavitt concluded in his *Fifty Years of the American Stage* that "At the time of its erection it was not surpassed in magnitude, completeness, and equipment by any other existing house. Its stage, 62 feet deep, remains the most conspicuous of any in the country."

The dimensions of the building were 80 by 144 feet and 40 feet high. The exterior was Grecian Doric. Two beautiful columns stood at the south entrance. The interior was handsome, fitted up gorgeously for those times. The total cost of the structure was over \$100,000, which was a large sum for the frontiersmen to invest in a theatre.

Many of the most famous actors and actresses of the American stage appeared at the Salt Lake Theatre. Among them were the beautiful and charming Julia Dean Hayne, the fascinating George Pauncefort and later the incomparable Maude Adams.

At first the music was furnished by William Pitt's orchestra. But he was soon replaced by George Careless, a musical genius who had recently graduated from the Royal Academy in London. Under his direction at the Salt Lake Theatre the members of the orchestra were given full-time pay, the first time such had been the case in Utah. Under this arrangement, outstanding musical talents were developed and the people of the Territory enjoyed the best in orchestra music.

Money was scarce in the Basin during pioneer days, with the result that articles of merchandise were accepted at the ticket window. One pioneer reported that he paid a turkey for his ticket and received a chicken in exchange. If they were both alive, it must have been an interesting experience. Up almost to the end of the Salt Lake Theatre's life, it was one of the finest playhouses in the country. But there came a time when its usefulness ended, and the building was torn down in 1929.



MEMORIAL DAYS

The time is July 24, and the place may be any Utah community. . . . Villagers [assembled] at a point where they could view the procession. . . . All of them were dressed in costumes carefully prepared to represent those worn by the pioneers while crossing the plains. . . .

[Activities included] singing “Come, Come Ye Saints,” . . . “The Star Spangled Banner,” [and] “Utah We Love Thee.” Following a few musical numbers, the orator of the day stood up and rehearsed the history of how the Mormons had escaped their enemies in the East and had found a place of security in the Rocky Mountains. . . .

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The Fourth of July celebration resembled in many respects the one held on the Twenty-fourth. On Independence Day flags were unfurled and long orations given before large crowds, praising the deeds of the leaders and forefathers of our nation. Ofttimes the declaration of Independence was read. And the day’s

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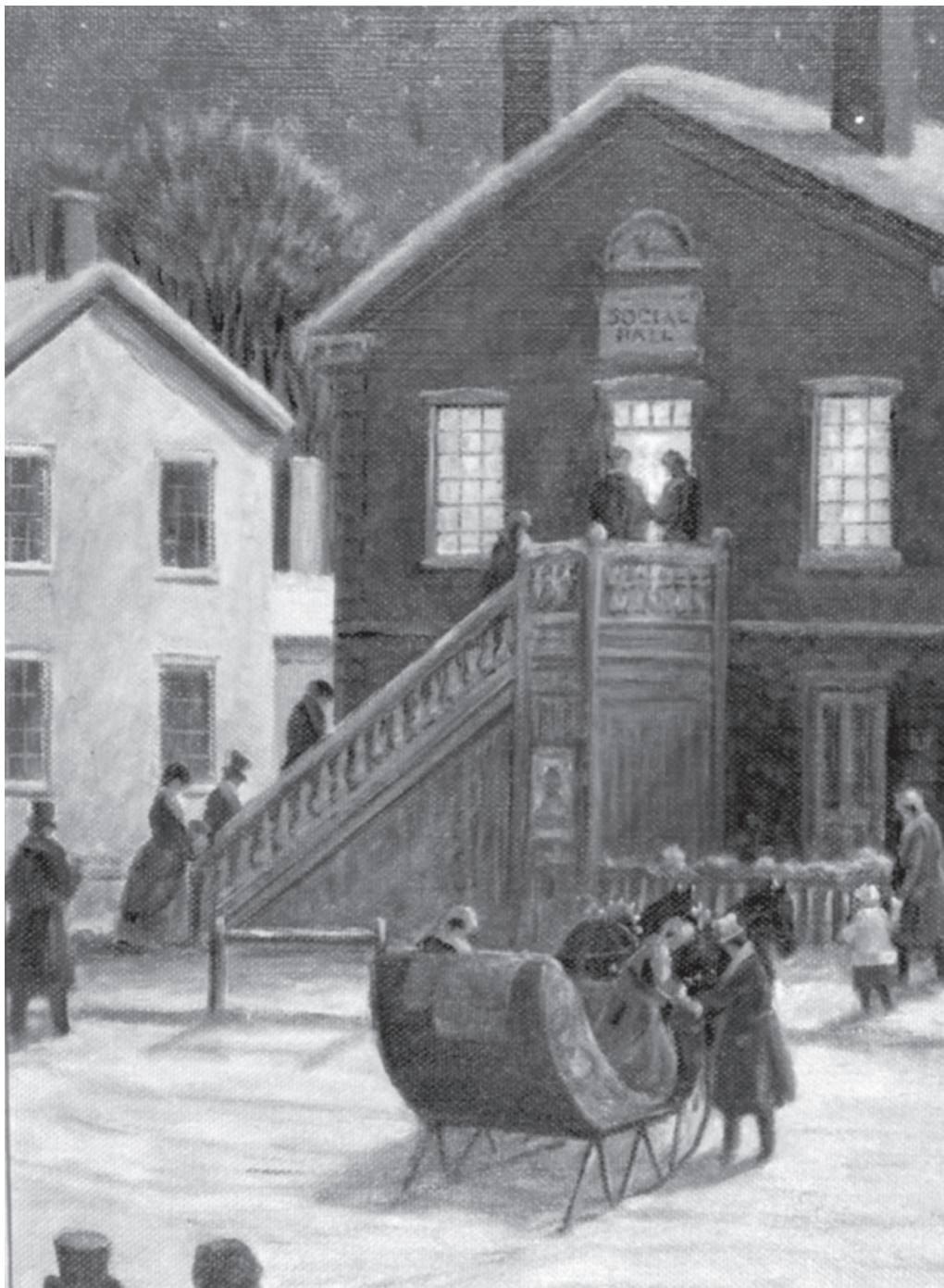
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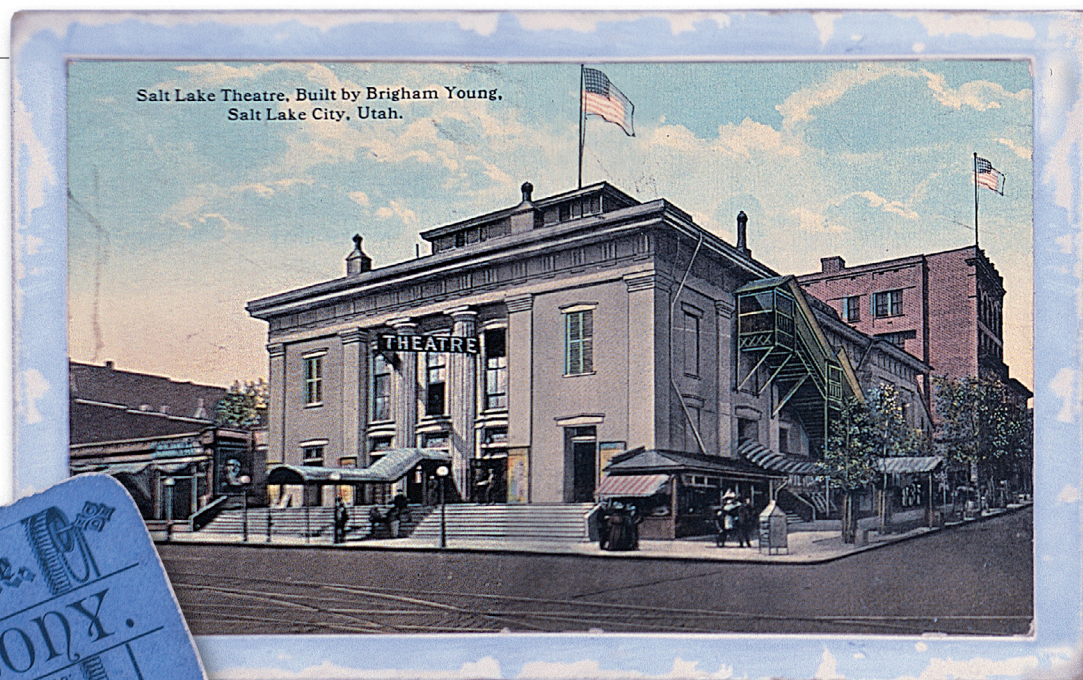
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CRICKET MATCH.

On Thursday last, Oct. 9th, a match was played between the Deseret Union and Springville Union Cricket Clubs, on the Square in the 16th Ward.

The game commenced at 11 o'clock a.m., and finished at 5 p.m. The playing was very spirited and interesting throughout, and elicited much applause from the spectators present. The Springville Union won by two runs.

The following table exhibits the number of runs made by both clubs:—

SPRINGVILLE UNION.

1st Innings.

Runs

MR. A. SMITH, late of St. Louis, invites the Ladies of Great Salt Lake City and vicinity to the inspection of a superior assortment of Velvet, Silk, Satin, and Straw Bonnets, and a variety of Millinery and Fancy Goods, two lots south of Elder J. Taylors house, in the 14th ward.

Nov. 1.—19th

LAT. 40° 45' 44" LON. 111° 26' 34'

DESERET NEWS,

PUBLISHED EVERY OTHER SATURDAY.

TERMS—

3 Months. \$1.25; in advance.

CONCERT.

We anticipate a rich treat this evening, at the Bowery. The object of the Concert is highly patriotic, and worthy the attention of every individual.

will be open, each Sabbath from 12 to 1 o'clock P. M.

AGENTS.

JOHN PIONEER, Vol. 56, No. 2, 2009

A. L. LAMOREAUX, North Cottonwood.

ISAAC CLARK, Weber County.

JOEL H. JOHNSON, Mill Creek.

WILLIAM CROSBY, Cottonwood.

and the amount of ancient objects recovered from their debris has reached a truly formidable magnitude. Twenty-four thousand of these have been raised from a single locality

Of Meteorologic
Sept., 1862,
W. Phelps.

POETRY.

TO MY FRIENDS IN THE VALLEY.

Let all who would have a good paper,
Their talents, and time ne'er abuse;
Since 'tis said, by the wise and the humored,
That the best in the world is the "News."

Then ye who so long have been thinking
What paper this year you will choose,
Come trip gaily up to the office,
And subscribe for the "DESERET NEWS."

And now, dearest friends, I will leave you;
This counsel, I pray you, don't lose;
The best of advice I can give you
Is, pay in advance for the "News."

B.

G. S. L. City, May 27, 1850.

This is the first poetic offering we have received, and, for aught we know, friend B's. first attempt. Try again.

✍ The mail arrived, June, 7,

To Emigrants, Travellers, and all enquirers for a good blacksmith, we say, see advertisement on last page. Capt. Mc Bride is a workman.

We are informed that Oliver Cowdery, Esq., died at Richmond, Ray County, Missouri, on the 3d day of March last, of consumption.

of October, in 1774; which, if correct, will make him now 87 years, 9 months. To the question how long he had lived here alone, answered, "I have been in this place between thirty-two and thirty-three years: and

18. do.
19. do.
20. do.
21. do.
22. A.m. cl

THE DESERET NEWS.

TRUTH &



LIBERTY.

ALBERT CARRINGTON, EDITOR.

GREAT SALT LAKE CITY, WEDNESDAY, OCT. 8.

The First Deseret State Fair

Was held in this city on the 2nd, 3d, and 4th inst., and was highly creditable to the skill and industry of our infant settlements.

The articles on exhibition filled most of the spacious rooms in the building known as the Deseret Store. In the basement were large squashes, beets, and carrots; various samples of wheat, corn, flour, garden seeds, &c.; garden implements, large hens from Land's End, England, &c.

On the first floor was a beautiful carding machine, made at the Public Works for Gov. Young; a very handsome bridle, saddle, and buckskin suit made for Mr. Howard Livingston, and since taken by him to the States; cutlery; combs; blankets; cloth; quilts; straw hats and bonnets; nails; leather, &c., &c., &c.

On the second floor a table loaded with grapes, peaches and apples attracted much attention; though it was rather too late in the season for a fair show of grapes and peaches. In this room were also exhibited carpets; furniture; specimens of wood-graining; a small steam engine; egg plants, presented by br. C. H. Oliphant; and numerous other home products. Various articles from India, interesting relics, beautiful paintings and needle work specimens, presented by brs. Woodruff, N. V. Jones and W. Willes, added much to the interest connected with this department.

On the 2nd, a spirited plowing match came off, in one of the Governor's fields adjacent to the city.

On the 3d, there was a highly creditable exhibition of stock.

This Fair will operate as a great incentive to the development of home resources, by showing the people how much has already been done, and how they can readily do far more and better.

We have been thus brief in our notice of so useful a movement, not wishing to infringe upon the interest of the full report which we

News from Elders.

Prest. Charles C. Rich, writes from San Bernardino, Sept. 8, that his health, and that of the people generally, was good. Brs. Farnham, Fleming and Cook, had arrived from Australia with a company of about one hundred and twenty-five persons, all well. Br. R. Skelton, also arrived at San Bernardino from India, Sept. 7th, in good

By drawing not only aid but confer diligently but whose unavailing others. You

THE DESERET



B. YOUNG'S

COTTON FACTORY

AT WASHINGTON,

IS MAKING

Cotton Yarn from 9 to 18,

ALSO

CARPET, STOCKING & CROCHET YARN,

And COTTON BATTING. Also making with Power Looms,

FACTORY, DENIMS,

HICKORY, BED TICK,

COTTON and WOOLEN JEANS,

And LINSEYS,

Which we intend shall not be justly complained of, and which we will exchange for COTTON, WOOL or WOOLEN YARN, spun at the factories to better advantage than it can be woven at home.

We will also exchange for CATTLE, SHEEP WHEAT, FLOUR, BUTTER, EGGS, &c., at corresponding prices to our Goods.

Call and see us, and you will realize the advantage of Home Production.

2009 • Vol. 56, No. 2 • PIONEER

J. BIRCH,

AGENT.

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THE PIONEER

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Rainy Night Dance © by Glen S. Hopkinson



g the Buckles off their Shoes

in Pioneer Utah

by Larry V. Shumway

EMERITUS PROFESSOR OF HUMANITIES AND
MUSIC, BRIGHAM YOUNG UNIVERSITY

Endorsed by Mormon leaders as a healthy and uplifting activity, dancing served the important functions of revitalizing the pioneers' spirits and nurturing their sense of community.

In the developing period of pioneer Utah, music and dance, in a very real sense, were essential elements of the grease that helped the rough wheels of pioneer life turn more smoothly. . . . [Music] . . . was highly prized, and, in pioneer journals and other accounts, we find people speaking of music with great warmth and expressing delight at finding someone who could play an instrument or sing. . . .

Most community musical activity centered around dancing—sometimes done in the open air but more often in homes or public buildings. In urban areas, such as Salt Lake City and Ogden, public halls dedicated to dancing and theatricals were built quite early and were heavily patronized. Out in the rural settlements, people danced first in homes, then churches and schools, and later in public halls. Dances were held regularly, usually on Friday evening, but were also given in connection with any number of national and local celebrations and events—the Fourth of July, Twenty-fourth of July, Thanksgiving, Christmas,

Easter, election eve, harvest time, barn raisings, and even ball games or school plays.¹ . . .

The fiddle was the most commonly used instrument, providing music both for dancing and for listening. . . . In his autobiography, Warren Foote remembers, "There was an old Bachelor boarding with the family I boarded with, and . . . [he] was a fiddler, and we used to have considerable fun during the long winter evenings."² . . . Toward the end of the pioneer period, from Snowflake, Arizona, we have the following: "As good a cowhand as he [Frank Pruitt] was, his true image was that of a fiddler, sitting on a wagon tongue at day's end, cheering the souls of music-hungry riders of the range."³

In addition to the fiddle, growing numbers of pianos and reed organs could be found in the homes of more settled areas. Evening get-togethers around the piano or organ with friends or the extended family were common. More formal occasions, such as a Twenty-fourth of July program, might feature brass-band music and speeches interspersed with other musical numbers by choirs, soloists, a string band, or perhaps other instruments typical of the frontier—fiddles, guitars, banjos, and harmonicas.

EARLY DANCING

Because many early members of the Church came from the strict religious traditions that looked with disfavor on dancing, the widespread practice of dancing among the Mormon pioneers is very surprising. Equally surprising is that the person who, more than any other, shaped the Mormon view of dancing and gave it its peculiar stamp of approval was Brigham Young. President Young was a New Englander, raised in a strict household where "to listen to the sound of a violin was an unforgivable sin."⁴ Yet, as Elizabeth Haven Barlow notes, "later President Young became a wonderful dancer and loved all sorts of art and music."⁵ . . .

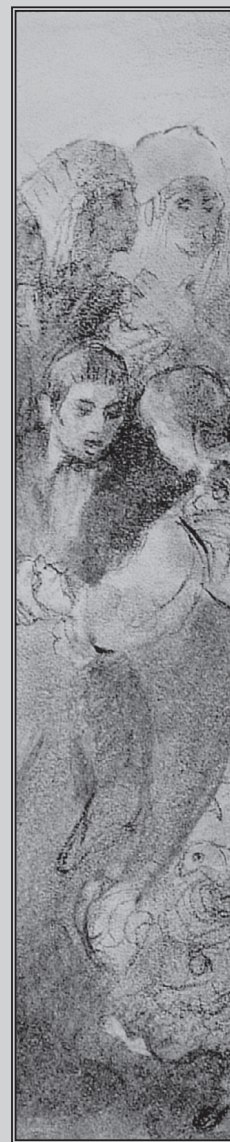
Brigham's ideas about dance developed while the Saints were still in Nauvoo and ultimately shaped the ideals and forms of dancing among the Utah pioneers, from the time of crossing the plains to the founding of Salt Lake City and on to the establishment of settlements extending to the far reaches of the Great Basin. . . .

Rachel Simmons, who had moved from Nauvoo to Winter Quarters in 1846 as a young girl, mentions that the first dancing party she attended was on one of the few boats that ventured that far up the Missouri River: ". . . That was my first dancing party, but I have been to hundreds since, for the Saints are a dancing people and believe in engaging themselves in all legitimate pleasures."⁶ . . .

The main migration of pioneers, including leaders, likewise engaged in musical and dancing activities after supper as a relief from the tedium and fatigue of the day's journey. This activity took their minds off the

Nauvoo Temple, December 30, 1845: *"The labors of the day [in the temple] having been brought to a close at so early an hour, viz.: eight-thirty, it was thought proper to have a little season of recreation, accordingly Brother Hanson was invited to produce his violin, which he did, and played several lively airs accompanied by Elisha Averett on his flute, among others some very good lively dancing tunes. This was too much for the gravity of Brother Joseph Young who indulged in dancing a hornpipe, and was soon joined by several others, and before the dance was over several French fours were indulged in. The first was opened by myself with Sister Whitney and Elder Heber C. Kimball and partner. The spirit of dancing increased until the whole floor was covered with dancers, and while we danced before the Lord, we shook the dust from off our feet as a testimony against this nation."* * —Brigham Young

*Joseph Smith Jr., *History of The Church of Jesus Christ of Latter-day Saints*, ed. B. H. Roberts, 2d ed. rev., 7 vols. [Salt Lake City: Deseret Book, 1971], 7:557.



cares and worries of the day, and in a convivial atmosphere, they were rejuvenated both mentally and physically and able to face the arduous requirements of the next day's journey. Eliza R. Snow . . . notes in her diary how singing hymns around a blazing campfire lifted the people's hearts to a contemplation of the sublime.⁷ . . .

Since the pioneers "had many a dance while on the plains,"⁸ numerous diaries and reminiscent accounts give us something of the flavor of those recreational activities: . . . Jessie Belle Stirling Pack describes a typical evening on the trail: ". . . When we would camp we gathered buffalo chips and wood where we could and built our fire and

cooked a little bacon. Then the boys would get their fiddles and we would clear off the brush and dance and sing Scotch songs. Then we would sing hymns and have prayers and go to bed."⁹

"Another memory," according to Mary Culmer Simmons, "is of moonlight nights when the camp was all settled and made safe; the people would gather around the campfire and after some singing and prayer, there would be dancing."¹⁰ Mary Mole Smith chose to write about the positive aspects of the trek: "It is not my purpose to write of our wanderings in the wilderness; of the desert sands, the brackish waters, the hot sun by day and



Pioneer Dance by Minerva Teichert, Brigham Young University Museum of Art. All Rights Reserved.

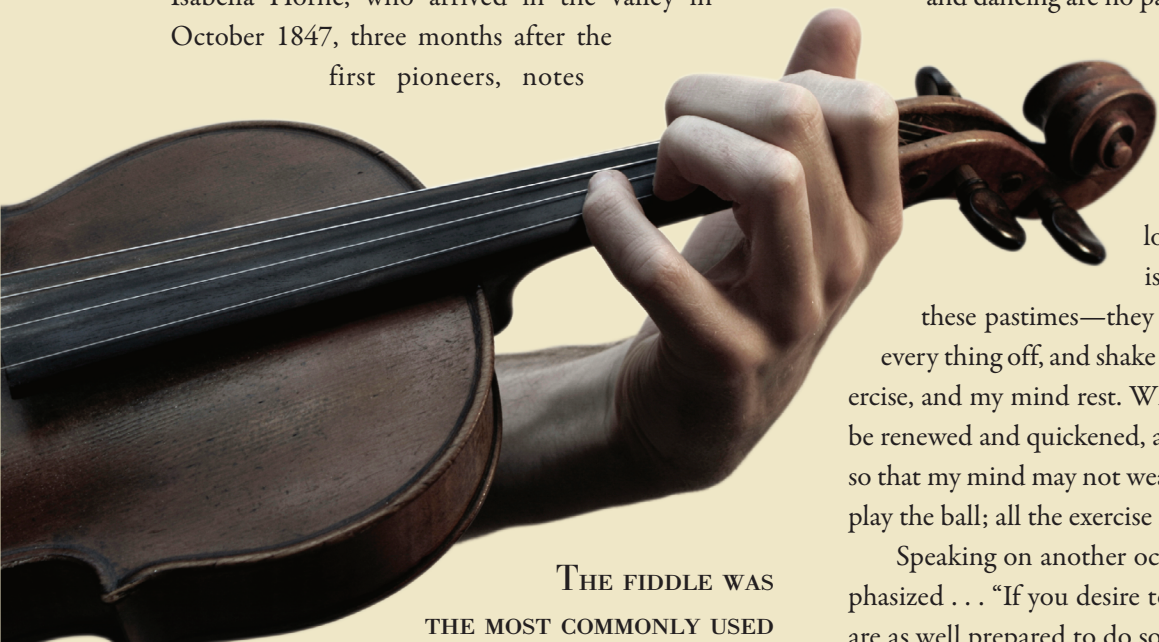
chill skies by night, illuminated by sagebrush fires; but rather to recall the evenings of song, of conversation, dancing and revels which closed each day.”¹¹

From an anonymous author, we read, “No matter how difficult had been the journey during the day, when dusk came and the camp had been pitched, the evening meal eaten, the weariness of the day was forgotten in a dance.”¹² Aroet Hale recalls that the 1848 companies of Brigham Young and Heber C. Kimball traveled close together and that “they frequently Stop within a Mile or So apart. The Young yould [*sic*] Viset [*sic*] from One Camp to the Other. and frequently would get musick and have a good Dance on the Ground. Some times the Older Folks would Join with US.”¹³ . . .

Wherever the immigrants camped, prayers and devotions customarily preceded or followed dancing, and the people were continually reminded of the noble purposes of their migration and the need to guard against frivolous or negative attitudes. . . .

BRIGHAM YOUNG’S VIEWS

After the pioneers arrived in the Great Salt Lake Valley and began spreading out into numerous settlements, dancing continued as a favored activity. Mary Isabella Horne, who arrived in the valley in October 1847, three months after the first pioneers, notes



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that the first year was hard, but during the second year, “we had more time for amusements. . . , having our social parties, dancing parties, etc.”¹⁴

Dancing always had the Church leaders’ blessing, but with it also came their admonishment to preserve a proper atmosphere and attitude. Every occasion was to be opened and closed with prayer, and the people were to be unrelentingly vigilant in keeping out worldly influences, particularly liquor, rowdy behavior, and suspicious strangers who might bring harm to the community. . . . Saints were “encouraged to conduct and attend their own dances,”¹⁵ rather than to go to the places where public dances were held. In this way, they could control the atmosphere and thereby let the act (or art) of dancing be unhindered in filling its role as a wonderful means of recreation and wholesome social interaction. . . .

This type of setting is what Brigham Young envisioned as necessary for dancing to fulfill its *raison d’être*—providing the wholesome recreation requisite for physical, mental, and social growth. In a speech entitled “Recreation and the Proper Use of It,” delivered at the Legislative Festival on March 4, 1852, Brigham Young once again articulated his view toward the practice of dancing: “I want it distinctly understood, that fiddling and dancing are no part of our worship. The ques-

tion may be asked, What are they for, then? I answer, that my body may keep pace with my mind. My mind labors like a man logging, all the time; and this is the reason why I am fond of these pastimes—they give me a privilege to throw every thing off, and shake myself, that my body may exercise, and my mind rest. What for? To get strength, and be renewed and quickened, and enlivened, and animated, so that my mind may not wear out. . . . I do not wrestle, or play the ball; all the exercise I do get is to dance a little.”¹⁶

Speaking on another occasion, President Young emphasized . . . “If you desire to ask God for anything, you are as well prepared to do so in the dance as in any other place, if you are Saints. Are your eyes open to know that everything in the earth, in hell, or in heaven, is ordained

for the use of intelligent beings? . . . Those who cannot serve God with a pure heart in the dance should not dance.”¹⁷

In the matter of the training and education of his own children, President Young said the following: “I had not a chance to dance when I was young, and never heard the enchanting tones of the violin, until I was eleven years of age; and then I thought I was on the high way to hell, if I suffered myself to linger and listen to it. I shall not subject my little

children to such a course of unnatural training, but they shall go to the dance, study music, read novels, and do anything else that will tend to expand their frames, add fire to their spirits, improve their minds, and make them feel free and untrammelled in body and mind.”¹⁸ . . .

DANCING IN UTAH TERRITORY

The celebration dance on the Twenty-fourth of July 1868 in Coalville was typical of celebrations in territorial Utah: “At daybreak the citizens were serenaded by the brass and martial bands. At nine o’clock everyone was at the Church where speeches, singing and oration finished the forenoon program. At 2 p.m. dancing commenced and continued until the grey morning light dawned. All was peace and joy.”¹⁹

In keeping with Brigham Young’s stated views about proper atmosphere, the pioneers strove to make their celebrations and their dances “harmonious,” “well-ordered,” and “conducted with decorum and propriety.” Dances were opened and closed with prayer. A floor manager was employed to make things go smoothly—limiting the number of dancers to the space available and making sure that everyone who wanted to had a chance to dance. He was also arbitrator, arbiter, and occasionally bouncer as he sought to keep civility at a proper level. Sometimes dances were stopped because of unruly or untoward behavior.²⁰ . . .



Thomas L. Kane

In 1846 Colonel Thomas L. Kane

witnessed a party held in honor of the Mormon Battalion just prior to its leaving. He described the event in these words before the Historical Society of Pennsylvania, March 26, 1850: “The afternoon before was appropriated to a farewell ball; and a more merry dancing rout I have never seen. . . . It was the custom, whenever the larger camps rested for a few days together to make great arbors, or bow-eries, as they called them, of poles and brush. . . . In one of these where the

ground had been trodden firm and hard . . . was gathered now the mirth and beauty of the Mormon Israel. . . . With the rest, attended the Elders of the Church within call, including nearly all the chiefs of the High Council, with their wives and children. They, the gravest and most troubleworn, seemed the most anxious of any to be the first to throw off the burden of heavy thoughts. Their leading off the dancing in a great double cotillion was the signal bade the festivity commence. To the canto of debonair violins, the cheer of horns, the jingle of sleigh-bells, and the jovial snoring of the tambourine, they did dance! . . . French fours, Copenhagen jigs, Virginia reels, and the like; forgotten figures executed with the spirit of people too happy to be slow, or bashful, or constrained. Light hearts, lithe figures, and light feet had it their own way from an early hour till after the sun dipped behind the sharp skyline of the Omaha hills. . . . Well as I knew the peculiar fondness of the Mormons for music, their orchestra in service on the occasion astonished me by its numbers and fine drill. . . . When the refugees from Nauvoo were hastening to part with their tableware, jewelry, and almost every other fragment of metal wealth which they possessed that was not iron, they had never thought of giving up the instruments of this favorite band.” ▀

—*Qtd. in Leona Holbrook, “Dancing As an Aspect of Early Mormon and Utah Culture,” BYU Studies 16, no. 1 (1975): 125–26.*

❖

In a letter to his sister in England, John Barker writes, “We have been to several dancing parties and expect to go to more this winter, for all in the town mix together and enjoy each others company & friendship.”²¹

Dances were for the whole family; so that no one need stay at home, even babes in arms were brought and put to sleep in bedrooms. . . . “Often a lady was compelled to leave the floor—her baby was crying. No mother remained at home on account of children, except in cases of sickness. Babies were brought along and beds were arranged on seats with coats and shawls for coverings.”²² In this setting, there was no generation gap—children learned about being part of the community and the adult world and its expectations for them in the future. . . .

Important elements of dancing included knowing the proper steps and the etiquette associated with dancing, such as properly asking a partner to dance and giving a correct thank-you. As early as 1850, Brigham Young asked George Wardle to conduct a dancing school so people would get proper training in the art of dancing. A wheelwright by trade, Wardle had been an “ardent student of music in his native England,” and thus equipped, he began instruction, first in Marcy Thompson’s log cabin²³ and later in a dance hall he constructed in 1851 on Second West between North and South Temple.²⁴ . . . President Young and other leading Church authorities were

DANCES WERE FOR THE WHOLE FAMILY; SO THAT NO ONE NEED STAY AT HOME, EVEN BABES IN ARMS WERE BROUGHT AND PUT TO SLEEP IN BEDROOMS.

among Wardle’s students.²⁵ Eventually, President Young asked Wardle to go to Provo to start a dancing school and later to go to Midway for the same reason. . . .

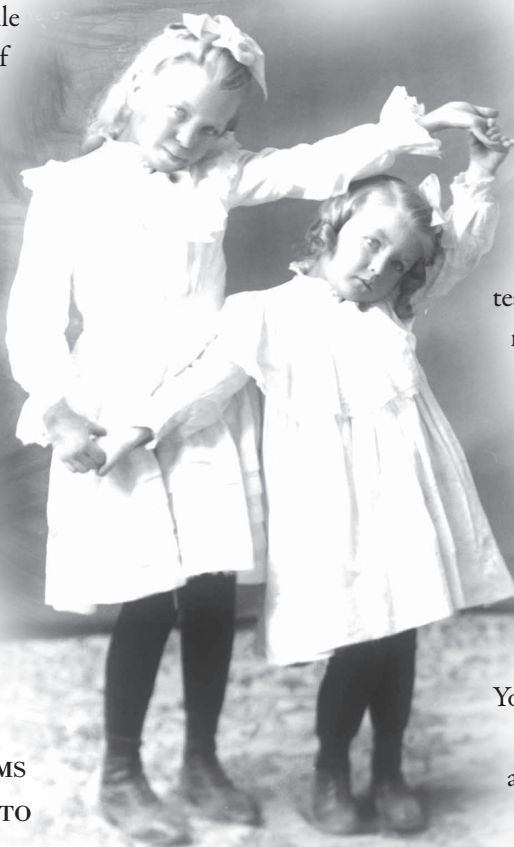
Though whole families attended community dances, on special holidays such as the Fourth or Twenty-fourth of July, Christmas, or New Year, an afternoon dance was often held just for children. During the 1876 Fourth of July celebration in Cedar City, there was “dancing by the children in the afternoon and by the adults in the evening. Peace and good order did everywhere abound throughout the whole day.”²⁶

Of the same day in Paragonah, an observer writes, “We had a very pleasant celebration of the Fourth. . . . Dancing commenced at 1 o’clock for the children, and in the evening adults indulged in the same way, which was kept up until a late hour. The whole affair went off very pleasantly.”²⁷ Another diarist in Mt. Carmel in Kane County wrote: “At two p.m. the little folks assembled and occupied a few hours in dancing. Then they gave way for the more elderly ones, who occupied

the time to good advantage until midnight when the dance was dismissed and all went home in peace, feeling well satisfied.”²⁸

While children’s dances were for the young ones’ amusement, they were also viewed by Church authorities as an opportunity to teach the steps as well as proper dancing manners and etiquette to the children.

In a reminiscent account, Emma B. Lindsay . . . [mentions]: “During the holidays, I well remember my father taking my sister Rebecca and me to a dance at the old Social Hall on State Street at Salt Lake City. . . . I remember seeing President Brigham Young, his fine appearance and how he danced. He was very light on his feet and good at dancing. I also remember the order maintained during the dance.”²⁹





Left: Dancing program on Field Day, ca. 1911 at Wandamere park (see pp. 22–23). The ring seen in the background was a bicycle track used for many of Utah's early bicycle races.

The original Salt Palace, built in 1899, also contained a racing track, along with a dance hall, and theatre. Salt Lake City in the early 1890s was one stop out of 600 on the professional cycling circuit. They raced at the Salt Palace oval track. Photo courtesy Utah State Historical Society, Shippler #12060.

Emmeline B. Wells notes that during President Young's visits to the large home of Isaac Chase "there would soon be a Cotillion, Money Musk, Sir Roger de Coverley, or a Schottish Reel. Pres. Brigham Young was a famous dancer, and certainly one of the most graceful pictures of all those popular men of the olden time."³⁰

As a child in Nephi, Utah, in the 1860s, Charlotte Evans Adams was thrilled when, at a party given in honor of his visit to that town, President Young "asked her to dance with him for he was such a graceful dancer, executing the intricate figures of the Lancers, quadrille, and Schottische so beautifully."³¹ With regard to the benefits of dancing, the famed English traveler Richard Burton notes that among the Mormons "dancing seems to be considered an edifying exercise. The Prophet dances, the Apostles dance, the Bishops dance."³²

PIONEER DANCE MUSIC

The music used in dancing consisted largely of traditional tunes from Scotland and Ireland, where they had accompanied reels, jigs, and hornpipes. . . . They were played primarily on the fiddle, accompanied occasionally by whatever other instruments might be available, including the accordion, flute, guitar, reed organ, harmonica, or banjo. In the absence of any of these instruments, whistling or even humming through a comb covered with paper might be employed. In Salt Lake City were several wind bands that often provided music for dancing.

The fiddle, however, was undoubtedly the instrument of choice because of its large repertoire of tunes and because, as an instrument, it offered those things most necessary for dancing: a clear and carrying sound; droning, which gave a semblance of harmony; and, just as importantly, a driving rhythm that gave dancers the impetus to move their feet. To be sure, fiddlers ranged tremendously in talent from those who could merely scrape out a tune to those whose music had the touch of the artist. But the sound of a fiddle worked magic in the minds of those who loved a dance; the better the fiddler, the more profound the inspiration for dancing and its enjoyment. Mosiah Hancock tells the following story about his father, Levi, who was not only a fine fiddler but was also something of "a fancy dancer" himself:

"While on a mission in Indiana, he stopped at a building where 400 people had gathered to dance. The man who was to furnish the music could not get his violin to work. Father's shoes were gone, and his pants were holey at the knees and behind, but he stepped up to the man and asked him what was the matter with his goose. Father took the thing and tuned it and made it fairly sing! The people danced until satisfied; then one of the men suggested that they get father a new suit, hat, and boots because he had fixed the violin and because they had had so much enjoyment. So they bought him a new suit, hat and boots!"³³

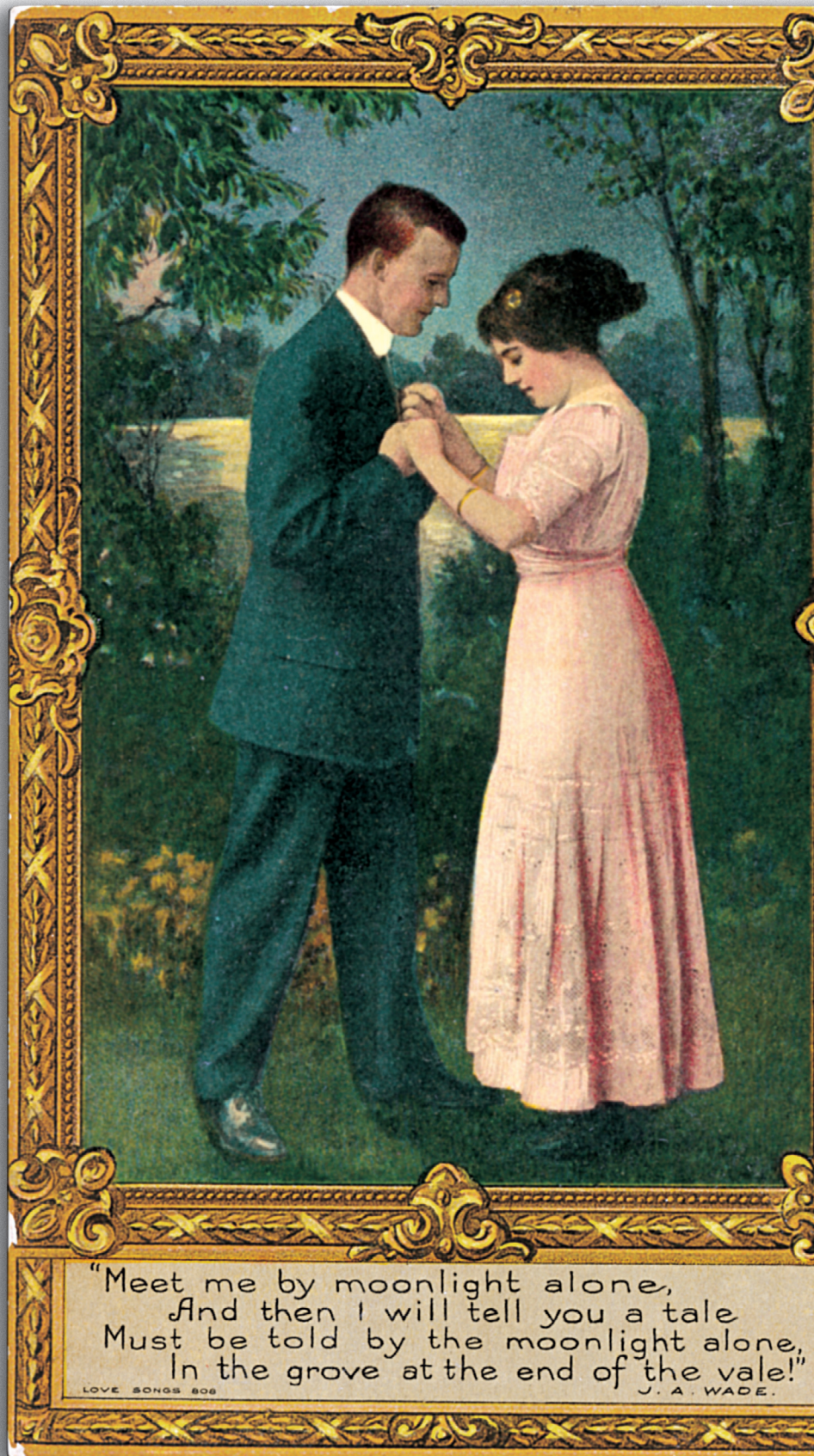
All this for the sound of a good fiddler. . . .

A TOUCH OF ELEGANCE

The lively nature of the dances—reels, jigs, two-steps, marches, and quadrilles—required lively music. Little wonder then that one attractive aspect of dancing was the exercise it gave its participants. On the horizon, however, was a dance that was destined to have a great impact on the pioneers and bring to them both controversy and a touch of elegance that was lacking in the more vigorous forms of dancing. The dance was the waltz with its attendant set of variations.

The waltz arrived in the United States about the turn of the nineteenth century and soon became popular. However, it was met immediately with cries of outrage and shock at the untoward familiarity of a couple dancing in closed position, closely facing each other—especially if they were not married or were married to someone else. For some, including many social arbiters, the dance was simply vulgar. For the moralists and clergy, its consequences were more dire: “When the young gentlemen put their arms about the ladies’ waists and whirled them about the room, the older generation warned the girls that they would lose all modesty and self-respect, and predicted where such intimacies would lead.”³⁴ This kind of controversy followed the waltz wherever it went. . . .

The older Utah pioneers knew about the waltz and frowned on it as being in poor taste. To their generation, it was absolutely scandalous, but for the younger set it was an intriguing dance requiring strength and grace, but, more to the point, it allowed a new familiarity between the sexes as they danced. In his account of dances in the town of Fillmore in the 1850s, Dean Robison notes that in the first dances held in the newly completed





schoolhouse “everybody, old and young, joined in the square dancing. Only dances that required the gentleman to take the hands or one arm of his lady were allowed. At this time waltzing was considered in poor taste, as it permitted too much familiarity between partners.” Sometime later, thanks to two young men who had spent some time in Salt Lake City, the waltz was introduced to Fillmore: “Two lads, Wise and Leigh Cropper . . . had been to Salt Lake City attending school and were eager to demonstrate a new dance they had learned. . . . The Dan Olson Orchestra . . . played the music ‘Blue Danube Waltz,’ and the first waltz ever danced in Millard County was expertly executed by the two Cropper boys and their partners. It was the first time a boy had ever been allowed to take a girl in his arms when dancing. Before the evening was over, everyone in the hall had tried the new dance.”³⁵ . . .

In Snowflake, Arizona, in 1881, Jesse N. Smith, president of the Eastern Arizona Stake (name changed to Snowflake Stake in 1887) called the waltz “the dance of death.” After returning from a visit to his old hometown of Parowan, Utah, . . . he also took action: “Notwithstanding the partial permit of Pres. [John] Taylor I felt to use my influence against round dancing [here]. . . . [I] asked the people to use their influence against round dancing and against excessive dancing. . . . Musicians in the Church who played for round dancing were accessory thereto.”³⁶ Smith was undoubtedly alluding to a statement on round dancing issued in what was known as the “Epistle of the Apostles” some four years earlier over the signature of President John Taylor: “We do not wish to be too restrictive in relation to these matters, but would recommend that there be not more than one or two permitted in an evening.”³⁷ . . .

In the late 1890s, in President Jesse Smith’s own hometown of Snowflake, the waltz had a similar allure: “It appealed greatly to the younger set, and frequently teenagers would sneak over to a large cement slab in front of the Co-op Store [A.C.M.I.] . . . and dance the waltz surreptitiously to the accompaniment of Kartchner’s fiddle.”³⁸

Obscured by all the raucous contentions over the waltz was the elegance of the music and of the dance

itself when done well. Waltz music differed substantially from the lively tunes used for the reels and quadrilles. It was smoother flowing, sweeter sounding, and moved at a more graceful tempo, calling to mind the beauty of music rather than a driving rhythm. The feeling of variety that the waltz music brought was as welcome as the dance itself.

Over a period of some years, resistance to the waltz and its music gradually faded, and soon after the turn of the century, as the pioneer period came to a close, the dance became universally popular. . . .

Merle Shumway’s memory of this dance is of ladies in their best, long-flowing dresses dancing in a hall lighted with coal-oil lamps. She describes the dance as a thing of great beauty, which, despite the homespun quality of the scene, lifted the frontier spirits in a way very different from the more vigorous reels and quadrilles that gave a more natural vent to exuberance and robustness.³⁹ Apparently the waltz, with its flowing movements and smooth fiddle music, brought a much-sought-after touch of grace and elegance to that part of the frontier, which in turn brought beauty and meaning to the lives of the settlers.

PASSING OF THE PIONEER PERIOD

As the pioneer period faded and Utah society moved into mainstream American life,⁴⁰ dancing remained as a mainstay of community activity in Mormon communities, though its accompanying music began to change. In the more remote areas, the fiddle continued to be the principal source of dance music, but in more established areas, additional instruments began to appear alongside the fiddle. The Lars Neilson family band included at least ten children. Along with their father, the children played the clarinet, violin, banjo, guitar, triangle and drums, organ, trombone, E-flat cornet, D-flat cornet, alto horn, bass horn, and bass viol. “All were trained on several instruments and could substitute for each other. At times they would divide their group, some playing while the others danced.”⁴¹ Organs, guitars, and banjos were well suited to accompanying the fiddle, but as the piano became more widely available, it began to take a much

larger role in providing dance music because of the large tonal resources at its command. . . . ▣

Excerpts from Larry V. Shumway, "Dancing the Buckles off Their Shoes in Pioneer Utah," BYU Studies 37, no. 3 (1997-98): 7-50.

1 See Ronald W. Walker, "Golden Memories: Remembering Life in a Mormon Village," in *BYU Studies* 37, no. 3, 191-218.

2 Warren Foote, Autobiography, typescript, 36, Harold B. Lee Library, Brigham Young Univ., Provo, Utah (hereafter cited as BYU Archives).

3 Kenner C. Kartchner, *Frontier Fiddler: The Life of a Northern Arizona Pioneer*, ed. Larry V. Shumway (Tucson: Univ. of Arizona Press, 1990), 38.

4 Susa Young Gates, *The Life Story of Brigham Young* (New York: Macmillan, 1930), 239-40.

5 Elizabeth Haven Barlow, Autobiography, qtd. in *Our Pioneer Heritage*, comp. Kate B. Carter, 20 vols. (Salt Lake City: Daughters of Utah Pioneers, 1958-77), 19:319.

6 Rachel Emma Woolley Simmons, "Journal of Rachel Woolley Simmons," in *Heart Throbs of the West*, comp. Kate B. Carter, 12 vols. (Salt Lake City: Daughters of Utah Pioneers, 1939-51), 11:161.

7 Eliza R. Snow, Diary, qtd. in "Utah Pioneer Recreation Centers," in Carter, *Our Pioneer Heritage*, 8:429.

8 Simmons, "Journal of Rachel Woolley Simmons," 11:162.

9 Jessie Belle Stirling Pack, Autobiography, qtd. in Carter, *Our Pioneer Heritage*, 6:32.

Below: The Ether Blanchard family, Springville, Utah, 1902. Left to right: Achilles Blanchard, Ether and Sylvia Blanchard, and Margaret Goff. Achilles holds the homemade harp he constructed from a bicycle frame; his father holds his fiddle. The instruments were important enough to the Blanchards to be included in this formal family portrait.



10 Mary Culmer Simmons, "What Faith," in Carter, *Our Pioneer Heritage*, 12:32.

11 Elizabeth H. Welker, "Mary Mole Smith," in Carter, *Our Pioneer Heritage*, 12:194.

12 "Social Activities of Early Cache Valley," in Carter, *Our Pioneer Heritage*, 8:456.

13 Aroet Hale, Diary, typescript, 17, BYU Archives.

14 Mary Isabella Horne, "My Pioneer Home," in Carter, *Our Pioneer Heritage*, 1:125.

15 "Utah Pioneer Recreation Centers," in Carter, *Our Pioneer Heritage*, 8:426.

16 Brigham Young, in *Journal of Discourses*, 26 vols. (Liverpool: F. D. Richards, 1855–86), 1:30–31, Mar. 4, 1852.

17 Young, 6:148–49, Dec. 27, 1857.

18 Young, 2:94, Feb. 6, 1853.

19 "Celebrations in Utah Territory—1868," in Carter, *Our Pioneer Heritage*, 12:22.

20 See Andrew Karl Larson, *I Was Called to Dixie* (Salt Lake City: Deseret News Press, 1961), 458–60; and Kartchner, *Frontier Fiddler*, 158–60.

21 John Barker, qtd. in "Letters of John H. Barker," in Carter, *Our Pioneer Heritage*, 4:90.

22 "Lest We Forget the Pioneer Christmas," in Carter, *Our Pioneer Heritage*, 15:195.

23 "George Wardle—Musician," in Carter, *Our Pioneer Heritage*, 2:492.

24 Andrew Jenson, "Salt Lake City Sixteenth Ward," *Encyclopedic History of the Church of Jesus Christ of Latter-day Saints* (Salt Lake City: Deseret News Publishing, 1941), 751.

25 "George Wardle—Musician," 2:492.

26 C. J. Arthur, "Centennial Celebrations," in Carter, *Our Pioneer Heritage*, 20:12.

27 "Centennial Celebrations," 20:12–13.

28 "Centennial Celebrations," 20:14.

29 Emma B. Lindsay, "Christmas When I Was a Girl," in Carter, *Our Pioneer Heritage*, 20:186.

30 "Told by Emmeline B. Wells," in Carter, *Our Pioneer Heritage*, 14:535.

31 Charlotte Evans Adams, qtd. by Jesse Archibald Atkinson in "Brigham Young—His Wives and Family," in Carter, *Our Pioneer Heritage*, 1:447.

32 Richard Burton, *The City of the Saints* (Reprint, New York: Alfred A. Knopf, 1963), 253.

33 Mosiah Hancock, Autobiography, typescript, 14, BYU Archives.

34 Joseph E. Marks, *America Learns to Dance* (New York: Exposition Press, 1957), 76.

35 Dean Chesley Robison, "Utah Pioneer Recreation Centers," 8:473.

36 *Journal of Jesse Nathaniel Smith: The Life Story of a Mormon*

Pioneer, 1834–1906 (Salt Lake City: Jesse N. Smith Family Association, 1953), 258–59.

37 Qtd. in Larson, 461.

38 Kartchner, xviii.

39 Shumway, personal communication.

40 The exact time of the passing of the pioneer period varied from place to place. It should be understood that in remote settlements, especially those in Nevada and Arizona, pioneer conditions continued into this century. While many of these communities had been established for some twenty years by the turn of the century, the general outlook and the quality of life was decidedly frontier and pioneer. This was so until WWI, which was also about the time when electricity, that harbinger of modernity, came into general use in these areas.

41 Fackrell, "Sevier County," 8:479. ▀

Fiddle photo, iStockphoto #5542684 (14); BYU Harold B. Lee Library: Huntington Bagley Collection, Two girls dancing, MSS P 4 #3662a (16); George Edward Anderson Collection, "Ether Blanchard," MSS P-1 #13159 (20).

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June 26-27, 2009
Malad City Park, Idaho

- Featured Performers: *Oceans Apart*
- Choral and soloist program
- Talent showcase
- Presentations on Welsh history, music, and family history
- Community breakfast and lunch
- Horsedrawn wagon rides
- Heritage games
- Craft and Food vendors
- "Haunted Hayride" through Samaria, Idaho
- Winnifred Lloyd Roberts Evans family reunion will be held in conjunction with the festival

All events except community meals are free. For more information about the festival and our society, visit our website at: www.welshfestival.com



AMUSEMENT PARKS



CALDER PARK. *In the early 1860s George and Mary B. Calder built one of the first amusement parks at 2750 South 700 East. They cleared the land with oxen, planted grass and trees and converted a natural spring of water into a lake for boating, spanned by a picturesque bridge. Calder Park soon developed into one of the finest amusement parks between the Missouri River and the Golden Gate. Other attractions developed including a merry-go-round, a large dance pavilion, a bandstand with a suspended acoustical shell, a racetrack for horses and later motorcycles; bowling lanes, a roller-skating rink, a long flume-type waterslide, and traditional playground equipment.*



DANCING VENUES



The LDS Church Granite Stake assumed ownership and changed the name to Wandamere Park. "Wanda" was claimed to be of Indian origin, meaning "beautiful place," while "mere" is Anglo-Saxon and signifies "little lake" or "clear pond." Nibley Park is still popular to this day, along with its nine-hole golf course. ▼*

Lack of a large, enclosed space for dancing did not deter the pioneers from dancing. If nothing else was available, they would dance in the open air, but as time and means became available, they built various structures . . . for a variety of purposes. . . .

Boweries. The earliest pioneers in the Salt Lake Valley built two boweries . . . used for public functions, including dancing. The first notable event celebrated by the Saints in the valley was the "harvest feast" of 1848, held at the "second" bowery at about Fourth West and Fourth South. The harvest feast was a celebration and dance to give thanks for the fruits of the Saints' labors of the first year in their new home.

"On the 10th of August we held a public feast under a bowery in the center of our fort. This was called a harvest feast; we partook freely of a rich variety of bread, beef, butter, cheese, cakes, pastry, green corn, melons, and almost every variety of vegetable. Large sheaves of wheat, rye, barley, oats and other productions were hoisted on poles for public exhibition, and there was prayer and thanksgiving, congratulations, songs, speeches, music, dancing, smiling faces and merry hearts. In short, it was a great day with the people of these valleys, and long to be remembered by those who had suffered and waited anxiously for the results of a first effort to redeem the interior deserts of America, and to make her hitherto unknown solitudes 'blossom as the rose.'"¹

Private Homes. As new pioneer settlements began to be established farther and farther from Salt Lake City, the settlers took with them the same expectations for dancing and other social occasions. Realizing the importance of entertainment as a means of keeping people's spirits high and of promoting community social cohesion, President Young chose the personnel for each pioneer company with a careful eye to providing a full complement of skills necessary for its success. Thus he selected not only a variety of artisans,

*See www.media.utah.edu/UHE/s/SOUTHSALT LAKE.html

but musicians as well; groups of Saints sent to settle an outlying area were seldom without a fiddler.

With few resources at first, dances and other parties took place in private homes. In fact, in both Salt Lake City and in the outlying communities, com-

modious homes of leading citizens furnished most of the dancing space. In Salt Lake City, the home of Isaac Chase, built in Liberty Park (ca. 1853–54), was a very popular site for parties and dancing, especially among young people. According to Emmeline B. Wells, the Chases were warm and hospitable hosts and entertained many guests and visitors, young and old, some of whom would just drop by: “At that time there were not many houses convenient for dancing, but the big kitchen, or living room at Chases’, with its wide open fireplace, and big stout andirons with blazing logs across in winter-time and the great crane swung high, and the pot-hooks with kettles hanging, was a bright picture and when one came in cold from the sleigh, the fireplace was in itself like a great welcome. Sister Chase always had the spinning wheel, with some soft, white rolls, and the old fashioned reel with a skein of yarn on it, and the table put out of the way somewhere. The floors had no carpet to be removed, nor any waxing to be done.”² . . .

Pioneer Emma B. Lindsay of Taylorsville records that “many dances were held at our home; the only music was that of the violin. Sometimes step dances were part of our entertainment. We also held dances at Wm. Parker’s home. One room was all that they had. When the dance was held, beds and other furniture were taken out.” She also remembers other dances when “a mid-night supper was served and then dancing continued a while after. Some of the girls who had two dresses would change them at this point, and then finish the dance in a different attire.”³



The dances often included not only the usual ones done in the United States, but also “‘step dancing,’ or later, ‘Toe dancing,’ when some of the old dances learned in Scotland or Ireland were danced by those who had learned them in their childhood.”⁴ In Tooele the Saints danced even when a fiddler was not available: “The first dancing party occurred in Bishop Rowberry’s house on Christmas Day 1849. Josiah Call whistled and someone had a Jews Harp, and that furnished the music. In the summertime a bowery was built and especially on the evenings of July Fourth and July 24th they danced, sometimes all night.”⁵ . . .

Charles R. Bailey in the following note in his diary in 1859: “In Wellsville we had a dance on Christmas night and New Years also; our meetinghouse was very small—14x16 and our music was very scarce only one violin and there was too many for the house so we divided up and one part went to Brother John Maughan’s house but when we got there we had no music so I was called to make music for the dance being a good whistler. I had to do my best. John Maughan and Brother Frank Gunnell did the calling. We had a good time all the same but in those days I could make as good music as a flute or piccolo.”⁶

Dancing was such an important social event that some people even built their homes with one especially large room to accommodate dancers. Josie Patterson notes that her father built such a home in Salt Lake City before being called to go to Arizona.⁷ Aaron Johnson, the first bishop of Springville, Utah, who set-

tled the area with some thirty other families, "built a larger adobe house in the spring of 1852 . . . [that] was the only place for several years that was large enough for meetings, dances and public gatherings."⁸ "During the winter of 1852–53, . . . Johnson told the boys that if they would furnish fuel and lights, his large front rooms could be used for dancing." They immediately organized some sleds to carry the wood and after several trips to the forest had gathered a number of cords of firewood. Myrtle H. Conover records: "Levi Curtis secured the 'Assembly Rooms' for cotillion parties which were held weekly during the winter. Levi and James O'Banion were the fiddlers. Old and young would gather for dancing; everybody came early and left about the midnight hour. The bedrooms opening from the hall were generally filled with babies snugly tucked away, while the mothers enjoyed the dance. . . . [There were] huge fireplaces at either end of the hall. . . . Tickets were paid for in any kind of produce that the fiddlers could be induced to accept. Usually a couple of two-bushel sacks could be seen near the door, into which the dancers deposited their contributions. . . ."⁹

Further south, in Beaver, John Mathews "built his home knowing that he would be called upon to offer it for such purposes [dancing]. He built partitions between certain rooms that could easily be moved, making a larger space for dancing and other functions. Needless to say, many parties were held here."¹⁰ When homes were used for dancing, the furniture and carpeting were all moved out, leaving room for one or two squares. Often the fiddler would stand in the doorway so that people in two or more rooms could hear the music.¹¹ . . .

Public Buildings. In addition to the boweries, during the first years in the valley an enclosed public space large enough to accommodate dancing was constructed at some hot-water springs located several miles north of the temple lot. The area was known as Warm Springs: "In the summer of 1850, a commodious bath house was built over the springs, boarding in one inner pool for women, an outer one for men and boys, with several private rooms fined with wooden bath tubs. . . . The Bath House was dedicated with prayer and religious services on November 27, 1850. The morning service was followed by a great afternoon and evening celebration of feasting and dancing.

. . . In front of this Bath House was an adobe cottage for the caretaker, and soon an immense dancing hall, also built of substantial adobe, was added, with a roomy dining-room and equipped with kitchens, all fined with benches and tables. Public parties and even theatrical entertainments were given here, even after the completion of the Social Hall."¹² . . .

Administrator

March 20, 1851.-29:td

DESERET BATHING HOUSE!!

THE Inhabitants of Deseret are hereby respectfully informed, that the Baths are now open, and printed tickets ready for issue to accommodate families by the quarter, half year, or year. The following are the terms for privilege of the Baths, viz.:

For single person per quarter,	\$0,50
Families of from 2 to 4 persons per qr.	1,00
" " " 5 to 8 " "	2,00
" " " 8 to 16 " "	3,00
" " " 16 to 24 " "	3,50

Families to furnish their own towels.
 Tickets for sale at the Tithing Office, and
 also at the Bath House.

JAMES HENDRICKS,
 March 14, 1851.-29:3in **Proprietor.**

As settlements became more established, churches and schoolhouses were built, and they became the places for dancing. . . . A typical story was recorded in the community of Fillmore, where they completed the new schoolhouse in late 1851, and everyone attended the first dance: "It had one big room and was made of cottonwood logs with a large fireplace in one end, rude benches made of split logs and a dirt floor that was sprinkled and swept before each social event. On the evening of the first dance, the whole town turned out to enjoy the event. . . . Their hardships were forgotten for the time as the musicians tuned up their fiddles and banjos. The evening began with prayer, then Brother Hiram Mace, the dance master, taught some step-dancing to the younger people, after which everybody, old and young, joined in the square dancing."¹³

The occasional alternative to the dirt floor was one made of logs sawed lengthwise and laid closely together: "Sometimes a dance would be given in some home which



boasted a 'puncheon floor.' Most floors were the hard-packed earth; but when the good man of the house possessed both gumption and logs, he could set sawed-off logs close enough in the dirt to make quite a respectable flooring, called puncheon. Then came the dance! It was some job, you may be sure, to turn a 'pigeon wing' on that uneven, bumped-up surface. But it could be done and it was done."¹⁴

Orderville offers a view of how dances took place in that communal settlement. The large dining hall, where the whole community ate their meals in three shifts (first the men, then women, then children), became their dance hall. Charles William Carroll, who moved there in 1878, recalls: "We had dances in the dining hall. We would shove all the tables against the walls and shave soap on the Boor to make it smooth. . . . Brother Covington and Lon Cox would trade off with the fiddle. That was all the instruments we had, but we thought it was great."¹⁵

Halls Built Primarily for Dancing. The most famous recreational facility of the early pioneers was the Social Hall located on State Street. . . . The hall was formally opened and dedicated on New Year's Day 1853, with Heber C. Kimball calling the meeting to order and Amasa Lyman offering the dedicatory prayer. There were congratulatory speeches, musical





SALT AIR. *In 1893 the Mormon church built Saltair on the south shore of the Great Salt Lake, about sixteen miles from Salt Lake City, [and a] railroad connecting the resort with the city. . . . The architect of Saltair was Richard K.A. Kletting, perhaps Utah's foremost architect at the turn of the century and the designer of the Utah State Capitol building.*

In building Saltair . . . apostle Abraham H. Cannon [said] they wanted to provide "a wholesome place of recreation" under church control for Mormons and their families. . . .

Its main attractions were always swimming in the Great Salt Lake, where people could bob around like corks, thanks to its 25 percent salt content, and dancing on what was advertised as the world's largest dance floor. . . . Other attractions included a roller coaster, a merry-go-round, a ferris wheel, midway games, bicycle races, touring vaudeville companies, rodeos, bullfights, boat rides on the lake, fireworks displays, and hot-air balloons.

Saltair reached the peak of its popularity in the early 1920s . . . attracting nearly a half-million people a year. However, in April 1925 it burned to the ground. [Rebuilt] the next year, . . . the resort never regained its former popularity. During the 1930s it . . . battle[d] the effects of the Great Depression; . . . winds and salt spray ate away at wood and paint; a \$100,000 fire in 1931; and receding lake levels, which in 1933 left it a half mile from the water. Saltair closed down during World War II. It reopened . . . after the war but continued to struggle, and it closed for good after the 1958 season. During the 1960s efforts to save it failed, and it stood forlorn and abandoned until fire destroyed it in November 1970. ▼

Excerpts from John S. McCormick, "Saltair," Utah History Encyclopedia, at http://historytogo.utah.gov/places/historical_places/saltair.html

Saltair interior dance scene from Found Image Press®; vintage postcards (18, 22-23, 26-27) from CardCow.com

numbers, and recitations, but “a ball was the main feature of the evening.”¹⁶ . . .

As communities developed throughout the territory, buildings dedicated primarily to public entertainments gradually began to be built. Following the Warm Springs model, some were built next to water and featured trees, flowers, and lawns in garden settings where people could enjoy the natural beauty while partaking of good food and dancing. Many resorts with dancing pavilions were built around Utah Lake at American Fork, Pleasant Grove, Geneva, and Lincoln Beach, to name a few.

Near Manti in 1873, Daniel Funk even created a man-made lake by diverting the water of Six-Mile Creek into what was known as the Arapene Valley. Though it presented a number of engineering problems, in the end his lake covered seventy-five acres at a depth of twenty feet. In this previously dry area, he planted six thousand fruit and shade trees, as well as a variety of vegetables, notably sugarcane and melons. He built dance pavilions both on shore and over the lake where “the hard working people of southern Utah” could come for wholesome entertainment.¹⁷

In nearby Sevier county, a family-enterprise, do-it-yourself dance hall was constructed by musician Lars Nelson (later Neilson) in the mid-1880s. He had grown “tired of playing for entertainments in boweries, hay barns, log cabins, churches and large front parlors.

“The dance hall was a modest frame building about 100 feet long and 40 feet wide, facing west, overlooking the pasture lands. . . . The dance floor was made of smooth planed boards on which generous amounts of candle wax was whittled, then polished to a slick gloss by the sliding, dancing feet. . . . The place was reached by following a narrow dirt road which hugged the curving mountainside from Glenwood to Annabelle.

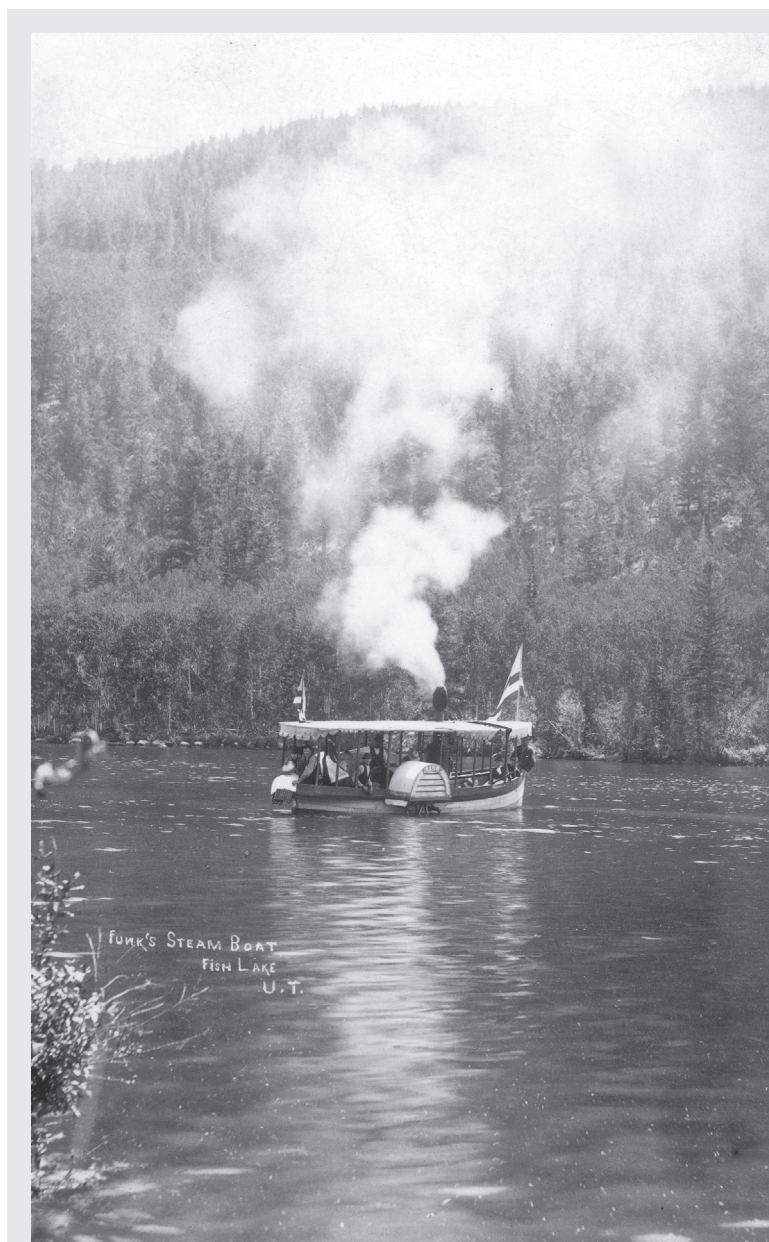
“The first ball was a rousing success. Curious people who had watched the building proceedings . . . came from surrounding towns, filling the hall to capacity. The hillside was covered with wagons, buggies, horses and mules. A strict dance manager allowed no rough antics to be carried on . . . although sometimes the quick quadrilles, whirling and jumping polkas might be considered rough. People came expecting

amusement, and the Neilsons’ reputation as entertainers fulfilled their expectations.”¹⁸

This dance hall was unique in that the music was provided entirely by Lars and his family. Their antics and sheer musicianship contributed substantially to the hilarity and the entertaining atmosphere of the dances.

One dance hall with a singularly unique building feature was the American Fork Opera House built in 1883. It was modeled somewhat after the Salt Lake Theater, built in 1862. . . .

“[The] unique feature of the building was the



movable floor which could be raised and lowered to accommodate the particular type of entertainment. . . . One end of the floor swung on a mammoth hinge secured in the front section of the foyer. Huge iron screw jacks, operated by hand, raised the opposite end of the floor flush with the stage area, thus permitting the full expanse of the stage floor and auditorium to be used for dancing and similar entertainments. When theatricals were to be presented, the auditorium floor was lowered on the same jacks.”¹⁹ . . .

In 1893 the queen of all pioneer entertainment facilities, Saltair, was built on the shores of the Great Salt

Lake. It was the ultimate recreational resort for the area’s citizens, and in size and scope it had no peer in the United States at that time. The dancing pavilion itself was 140’ x 250’, with a roof supported by an iron framework that left no pillars or other obstructions on the floor. A railway brought hundreds of recreation seekers to Saltair daily, and activities continued into the night, since the structure was “lighted with 1,250 incandescent and forty arc lights, giving the place a fairylike appearance as they were reflected in the placid waters of the lake on a calm summer night.”²⁰ ■

Excerpts from Ronald W. Walker and Doris R. Dant, eds., Nearly Everything Imaginable: The Everyday Life of Utah’s Mormon Pioneers (Provo, UT: BYU Press, 1999), 205–13.

FUNK’S LAKE. *In about 1873 Daniel B. Funk, . . . one of the original settlers of Sterling, saw the need for a pioneer recreational area. He requested that Brigham Young negotiate the purchase of land that was used as a favorite camping place by the Indian Chief Arapeen and his tribe.*

Daniel’s plan was to fill this small valley with water to make a lake. . . . The Indians may have agreed to the sale of the property just to see if Daniel could actually pull it off. . . . [He] went ahead with his plan, skirting a rock outcrop with a flume and finally filling the valley from Six Mile Creek. There they planted trees, built a dance pavilion, boat docks, bath houses and cabins in the quiet and peaceful valley. At one time there was even a small steamboat called “Eagle” that plied the lake. . . .

Eventually the popularity of the lake increased and Daniel cut and stored ice in the winter and sold a heaping plate of ice cream for 5 cents during the summer. After Daniel’s death the lake fell into disuse and disrepair. . . .

By 1923 the lake had electric lights, a baseball diamond, and the outdoor dance pavilion with a maple floor, three rowboats, and a six-passenger launch. During the winter months it made for great ice skating. The park was renamed Palisade Park in 1929. ■

Photo from BYU Harold B. Lee Library: George Edward Anderson Collection, MSS P-1 # 21029. Excerpts from “The Folly of Funk’s Lake,” at <http://sanpetecounty.org/pages/funk>

1 Parley P. Pratt Jr., ed., *The Autobiography of Parley P. Pratt*, 4th ed. (Salt Lake City: Deseret Book, 1985), 335.

2 “Told by Emmeline B. Wells,” 14:534–35.

3 Emma B. Lindsay, qtd. in “That They May Live Again,” in Carter, *Our Pioneer Heritage*, 8:170.

4 “That They May Be Remembered,” in Carter, *Our Pioneer Heritage*, 18:164.

5 “That They May Be Remembered,” 18:164.

6 Charles R. Bailey, “That They May Be Remembered,” 18:159.

7 Matilda Josephine Anderson Patterson, “Personal Journal and Other Writings of Matilda Josephine Anderson Patterson,” typescript, 3, copy in possession of author.

8 Venna A. Reese, “Utah County,” in Carter, *Our Pioneer Heritage*, 1:163.

9 Myrtle H. Conover, “Springville,” in Carter, *Our Pioneer Heritage*, 8:488.

10 “Pleasure-Beaver, Utah,” in Carter, *Our Pioneer Heritage*, 8:455.

11 Merle Kartchner Shumway, personal communication with author, summer 1987.

12 Susa Young Gates, *The Life Story of Brigham Young* (New York: Macmillan, 1930), 262.

13 Dean Chesley Robison, “Utah Pioneer Recreation Centers,” in Carter, *Our Pioneer Heritage*, 8:473.

14 Gates, 253.

15 Charles William Carroll, qtd. in Elsie C. Carrou, “Stories of Long Ago,” in Carter, *Our Pioneer Heritage*, 1:192–93.

16 “Social Hall,” in Carter, *Our Pioneer Heritage*, 5:216.

17 Ingrid Jolley Stringham Hardy, “Funk’s Lake—Sanpete County,” in Carter, *Our Pioneer Heritage*, 2:188–89.

18 Lela N. Fackrell, “Sevier County,” in Carter, *Our Pioneer Heritage*, 8:477–78.

19 Relva Booth Ross, “Recreation—Utah County,” in Carter, *Our Pioneer Heritage*, 8:485–86.

20 “Great Salt Lake Beach Resorts,” in Carter, *Our Pioneer Heritage*, 2:152–53.

DIARY of *Albert H. Belliston . . .*

ALBERT BELLISTON returned in 1902 from his four-year Hawaii mission to his hometown of Nephi, Utah. He was immediately immersed in a new church calling which required some attention nearly every evening after work. But he was a single adult in his midtwenties who also needed a wife. It happened that the young lady who caught his eye was the president of the YLMIA, which partly explains frequent references in his journal to "the girls." A sampling of his journal entries provides some insights into the many options for activity available to a young Latter-day Saint in a small Utah town at the turn of the century. In addition to planned activities, delightful times were often had during many spontaneous, unstructured gatherings at the homes of friends and relatives.

Christmas Day 1902. . . . Attended the program in the [Nephi] Tabernacle given by the Sunday Schools, ate dinner at Aunt Sade's and joined a large crowd at home for 5 o'clock supper. . . . We spent a very enjoyable evening.

Friday, 26th. . . . I took my girl to the theater of the Home Dramatic Company, who did justice to the play "By Force of Impulse." We enjoyed it very much.

Sunday 28th. . . . I attended MIA in the evening. . . .

Monday 29th. . . . I took charge of the Lesser Priesthood meeting in the evening.

Tuesday 30th. . . . Attended Seventies and Elders meeting in the evening.

Wednesday 31st. . . . Attended a supper given in honor of Sister Miller on the occasion of her 70th birthday. We had a splendid time. At about 10 p.m. a number of us went to the dance in the Opera house, given by the MIA. It was well attended.

January 1, 1903. . . . I went to the store early and sold some shotgun shells for the big hunt. About 9:00 a.m. about fifty gunners from Nephi went out to execute bunnies [jack rabbits were major pests] and at about 11:30 about 100 more from Provo, Salt Lake City and other places arrived at the hunting grounds and began their work. They left their wives and sweethearts in Nephi, who were well entertained by the citizens. At about 5 p.m. the hunters returned to town and a sumptuous banquet was served them in the Read and Bryan building, of which about 400 partook to their hearts (or stomach's) content. Three dances were given. The visitors were entertained free and returned on a Special at 12 midnight, reporting that their day's enjoyment had been complete. The numbers of rabbits killed was reported to have been from 2,500 to 3,500.

Sunday, January 4th. . . . We spent the evening at Grace's, a fine turkey supper was provided. . . . We had a good time until a late hour.

Monday 5th. . . . I went to H.F. McCune's for the girls, who had been attending a board meeting . . . and had a picnic before going to the Hendrickson's for a surprise party at night.

Tuesday 6th. . . . Spent the evening very pleasantly at Crawley's with a nice crowd of young people.

Thursday 8th. . . . Attended a dance in the 2nd Ward meeting house given by the YLMIA of that Ward.

Friday 9th. . . . I attended a social given at Ned Lunt's in honor of Misses Luella and Pricilla Grant of American Fork. We had a splendid time. Ice cream and cake was served.

Monday 12th. . . . Attended a ward dance in the Relief Hall in the evening. Also spent an hour or two at the farmer's meeting in the court House.

Wednesday 14th. . . . Spent the evening at Wallace Mangum's with a large crowd of young people, the occasion being a surprise on Wallace and wife. We had a very good time.

Friday 16th. . . . At about 6 p.m. went to the wedding reception of Hyrum and May Burton. . . . About 100 were present and enjoyed themselves most immensely. At about 10 p.m. some of us went to the Seventies and Elder's party at Miller's Hall, where we had an excellent time in the dance.

March 25th. . . . A Weigh Party took place in the Opera house. We had a good time, the boys paying ? cent per pound for their partners, which averaged 60 cents. Lemonade free for all.

April 6th. . . . Attended a theater in the Opera House in the evening after Lesser Priesthood meeting. The play was a good one and played first rate by the Levan troupe.

April 13th. . . . Managed a dance in the Miller's Hall given for the Deacons. . . . We came out behind on the financial part, but those that were there had a good time.

Saturday, June 6th. . . . Formed a party of young people and took a hay ride to the meadow. Had a good lunch prepared by the girls, played a game and returned, reaching town about 11:00 p.m.

Friday, June 19th. . . . In the evening a party of young people took a hayrack ride to the meadow and had a jolly good time.

Tuesday, June 23rd. . . . At 2 p.m. commenced a party at the Tabernacle given by the R.S. sisters. I helped them freeze and eat the ice cream. There was

some ice cream left and I was one of the lucky ones invited to join a party at Sister Wheeler's in the evening to help keep some of it from spoiling!

July 4th. . . . At 3:00 a.m. we arose and the girls got us some breakfast and at 4:00 a.m. we set out to gather up a crowd to serenade the town. All loaded [on the hayrack]. Yes, we had music, horns of several descriptions, tin plates, etc. We made a noise, yes, rode until 7 a.m. Had two span of horses. I attended the program in the Tabernacle, the sports at the public square in the afternoon, took part in the jumping and the tug of war. The south Ward beat the North in the pull. We got 50 cents each for our pulling and winning. A crowd of us spent a pleasant evening down to Jim Belliston's.

Sunday, July 5th. . . . Oh how sore! But I hobbled to the Tabernacle and attended SS, circle meeting and fast meeting. Spent the evening at Grace's. ▣



“THEY ALWAYS MEANT A PARTY!”

THE DANCE. The old settlers and the young folk knew how to dance, and they danced for the joy of dancing. Mr. Hibbard says that in the old-time waltzes, it was impolite for as gentleman to back his lady or to pass another couple on the floor. They kept in perfect time with the music. . . . The ladies dresses when swinging, would barely miss, and yet that distance would be kept throughout the dance. The gentlemen would never dance close to the lady.

To the music of a fiddle, a mouth organ, or an accordion, the “caller” would add much fun to the square dance. . . . Can’t you just hear his calling, “Swing your partners,” “First lady and opposite gent,” “Circle all,” “Grand right and left,” “Promenade all.” The price of admission to the dance was a little meat, a few potatoes, a squash, or a cabbage. Sometimes a skin from some fur-bearing animal would pay the ticket for a young man and his lady.

RAG BEE. Mrs. Bird told us of the Rag Bee held at her home when she was a little girl. She said, “Rag Bees were such fun. They always meant a party. When mother needed a new rug, some of our friends were invited to our home to prepare the carpet rags. Some of the boys and girls would tear the material into strips, others sewed the strips together, while others wound them into large balls. The rags were then ready for Mrs. Howard, the carpet weaver, who had a large loom in her home and would weave the rags into a pretty bright carpet. The rag bee always ended in the popping of corn or a candy pull.”

APPLE BEE. It is autumn, and . . . the neighbors [are invited] to an Apple Bee. There are several baskets of apples sitting under a tree in the orchard waiting to be prepared for drying.

It is exciting to watch the apple peeling game or race. Each young woman is given a basket of apples to peel, quarter, and core. Each one tries to keep her apple peelings very, very thin, and not break the skin until she has finished the apple. When she has finished, she

tosses the skin over her shoulder. When it falls to the floor, it should form the initial of her future husband.

Jimmy’s sister, Nora, is going to peel today while Mother cooks the dinner. Nora is fast at this work, but so is neighbor Sue. Jimmy hopes Nora will win and peel the most apples without breaking the skin. Jimmy has work to do too. He is going to take care of the peelings. John will soon be along with his family. Perhaps he and John can finish their work and get a game of marbles in on the side.

CANDY PULL. George C. Watts used to raise sugar cane. His field was located at Sixty-fourth South and Sixth East [and] every fall the family would grind up the sugar cane, roll the juice out, boil it into molasses, and put it in barrels. This was to be used for cooking. . . . In the evening after a hard day’s work, neighbors and friends would gather at someone’s house for a “Candy Pull.”

The molasses would be put on the stove and boiled until it turned brittle in cold water. Then it would be cooled. Now, the fun really began. With butter and flour on their hands they would each take some of the cooled syrup and begin pulling and stretching, stretching and pulling. With jokes and pranks this would go on until the candy became hard and brittle. Then it would be broken into pieces and what had not already been eaten would disappear as if by magic.

The evening would be ended either by the singing of comical songs, step dancing, or perhaps a quadrille.

THE CIRCUS. Great interest and enthusiasm were shown by both old and young when the traveling circus came. . . . The circus was known as the “Don Costello Circus.” Once a year elephants, tigers, monkeys, camels, and other animals would be shown which had been seen only in books. Then, too, there were the clever clowns, the sleight-of-hand performers. Comic songs were also popular. One song that was a favorite was “The Man On The Flying Trapeze.” On the sly, the younger groups would sing it, but it was forbidden because it was the song of the circus.

MAGIC LANTERN SHOWS. [Many] years ago, a Mr. Smith, who lived east on Sixty-fourth South used to go around to the schools and churches with a magic lantern show. His son, Robby Smith, who was the father of a former principal, Earl Smith of Liberty School, used

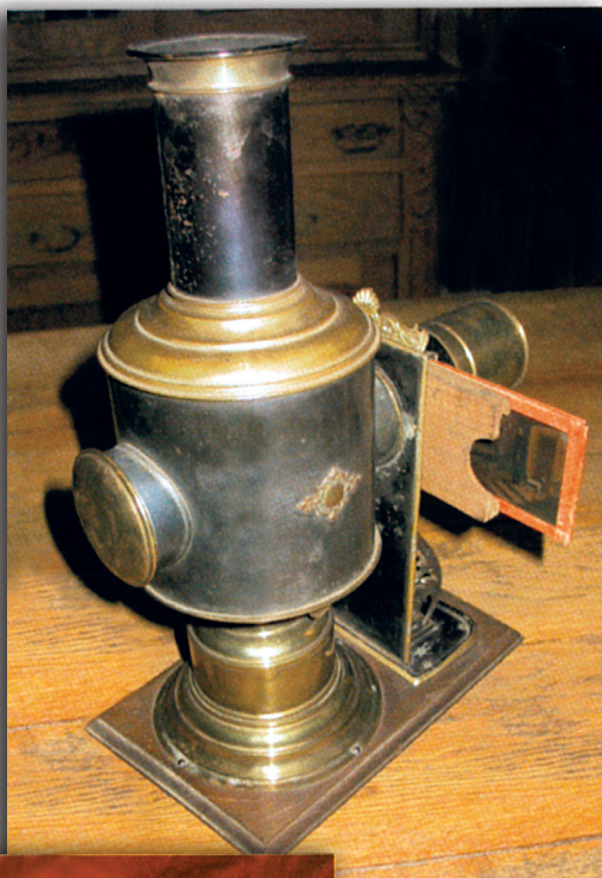
to go along and help entertain. He was talented in step dancing and playing the organ. May, his sister, was also good at singing and dancing, and would do her part in making the evening interesting.

To make a magic lantern show, a sheet or a large piece of white cloth was pinned up like a curtain on a stage. The actors would be back of the sheet, and the audience could see only the shadows of the actors. The magic lantern show, you can see, was the forerunner of the motion picture.

The fee to these shows was paid in money. However, prices were quite different from now, and much cheaper. ▀

Excerpts from Tales of a Triumphant People: A History of Salt Lake County, Utah 1847–1900, compiled by Daughters of Utah Pioneers, ed. Frances W. Kirkham and Harold Lundstrom (Salt Lake City: International Society Daughters of Utah Pioneers, 1995), 264–66.

Left: Black metal magic lantern donated to the DUP Museum with seven slides and a wooden box. The box contains a label (see below) demonstrating the lantern in use. The bowl would be fueled with kerosene or coal oil to generate a light behind the lens to project the image. Lower left: Tin, stove-topped magic lantern operated on the same principle using a candle for the light. Costing \$4.95 in 1902, this lantern belonged to Catherine McDonald Granger, who came to Utah from Scotland when she was 15 years old in 1863.



OGDEN / JUNCTION CITY

Where Northern Utah Pioneer History Began

National Convention 2009, September 17, 18, 19

KEYNOTE SPEAKER: RICHARD TURLEY, *Assistant Church Historian & Recorder*

CONVENTION HEADQUARTERS:

Ogden Marriott Hotel ■ (801) 627-1190
247 24th Street, Ogden, Utah 84401
Convention Chairman: **Morris Sterrett** (801) 392-539

Thursday, September 17

1:00 - 6:00 Check In & Registration
2:00 - 5:00 National Leadership Training
6:00 - 8:00 Opening Ceremonies & Dinner
"Men of Song"

Friday, September 18

7:30 - 9:00 National Board Breakfast Meeting
7:30 - 9:00 Check In & Registration
9:00 - 5:00 Local Tours
6:00 - 8:00 Dutch Oven Dinner & Program
Fort Bueneventura

Saturday, September 19

7:30 - 9:00 Chapter Presidents' Meeting
9:30 - 11:30 National Business Meeting, Ladies Program:
Carol Cornwall Madsen, BYU Professor, & Myrtle Hyde
12:30 - 2:30 National President's Luncheon &
Program: *Richard Turley*

Tours: All Tours include Lunch & Transportation.

■ **Tour 1:** North Ogden Pass, Huntsville & visit to David O. McKay Family Home, Abby of the Holy Trinity Monastery, Snowbasin, lunch & tram ride to top of Mt. Ogden Peak, Trappers Loop drive, Peter Skeen Ogden Monument in Weber Canyon & South Weber site of the Morrisite War \$45.00 each

■ **Tour 2:** Morrisite War Site, Historic Antelope Island and Hill Airforce Museum \$40.00 each

■ **Self-directed walking tour** of Union Station, Junction Station and Historic 25th Street for those not going on either of the above tours

Registration Fees: per person for all banquets, programs & activities except tours & housing

■ Early Registration by August 15 \$110.00

■ Late Registration after August 15 \$125.00

■ Single activity for guest \$25.00
Meal & entertainment

Each person is responsible for securing own lodging. A list of motels and a campground with rates and phone numbers is available. As you make your reservation please identify yourself as part of the Sons of Utah Pioneers Convention for quoted room rate of \$109 per night. To obtain special rate, make your reservation by August 27.

COPY FORM and cut here. Return with your check to address below: *please print.*

REGISTRATION FORM: 2009 SUP National Convention, Ogden, Utah, Sept. 17-19

Member Name: _____ Spouse: _____ Phone: () _____ SUP Chapter: _____

Address: _____ City: _____ State: _____ Zipcode: _____

Circle Tour preference: TOUR 1: Ogden Valley (\$45.00 each) TOUR 2: Antelope Island (\$40.00 each)

		Member	Spouse	Total
Early registration	\$110.00 each	\$ _____	\$ _____	\$ _____
Late registration	\$125.00 each	\$ _____	\$ _____	\$ _____
Saturday only	\$ 55.00 each	\$ _____	\$ _____	\$ _____
Single activity	\$ 25.00 each	\$ _____	\$ _____	\$ _____
Tours choice	\$45/\$40 each	\$ _____	\$ _____	\$ _____

Mail checks and Registration Form to
2009 SUP National Convention, c/o Don Lee
582 E. 3550 N., North Ogden, Utah 84414

Total Amount Enclosed: \$ _____

Checks payable to 2009 SUP National Convention